

Hungarian Rhapsody No. 2 in C# Minor

Lento a capriccio

f marcato

poco rit.

più riten.

Lassan

molto espressivo

Andante mesto

l'accompagnamento pesante

The image displays a musical score for Liszt's Hungarian Rhapsody No. 2 in C# Minor, organized into five systems. Each system consists of a piano (treble) staff and a bass staff. The score includes various musical notations such as notes, rests, and fingerings, along with performance instructions like *cresc.*, *dolce con grazia*, *capriccioso*, *dolciss.*, and *ten.*. The key signature is C# minor, indicated by three sharps (F#, C#, G#) in the key signature area. The score is marked with measures 1, 45, and 34. The first system includes a *cresc.* instruction. The second system features a long melodic line in the piano staff. The third system includes a *dolce con grazia* instruction. The fourth system includes a *capriccioso* instruction. The fifth system includes a *dolciss.* instruction and a *ten.* instruction. The score is marked with measures 1, 45, and 34.

tr 2321 4 2121 5 2121 8 3 5 3 2 4 3 2

sempre pp leggierissimo

ten.
Red.

8 3 5 3 1 2 1 2 3 5 4 3

ten.
Red.

8 2 4 5 4 2 1 2 3 2 3 2 2

ten.
Red.

8 *tr* 4535 3423 *pp* 2 1 2 3 4 2 5 4

p sempre giocando

ten.
Red.

13 2 1 2 1 2 1 2 3 4 5 3 2 1 1

ten.
Red.

Ossia

The score for the 'Ossia' section consists of two systems. The first system shows a piano introduction with a treble clef staff containing a whole note chord (F#4, A#4, C#5) and a bass clef staff with a sequence of eighth notes (F#3, A#3, C#4, E4, G4, A#4, C#5, F#5). The second system features a soloist part on a single staff with a treble clef, marked 'Ossia'. The soloist part begins with a trill on F#4, followed by a series of eighth notes (A#4, C#5, E5, G5, A#5, C#6, E6, G6, A#6, C#7, E7, G7, A#7, C#8, E8, G8, A#8, C#9, E9, G9, A#9, C#10, E10, G10, A#10, C#11, E11, G11, A#11, C#12, E12, G12, A#12, C#13, E13, G13, A#13, C#14, E14, G14, A#14, C#15, E15, G15, A#15, C#16, E16, G16, A#16, C#17, E17, G17, A#17, C#18, E18, G18, A#18, C#19, E19, G19, A#19, C#20, E20, G20, A#20, C#21, E21, G21, A#21, C#22, E22, G22, A#22, C#23, E23, G23, A#23, C#24, E24, G24, A#24, C#25, E25, G25, A#25, C#26, E26, G26, A#26, C#27, E27, G27, A#27, C#28, E28, G28, A#28, C#29, E29, G29, A#29, C#30, E30, G30, A#30, C#31, E31, G31, A#31, C#32, E32, G32, A#32, C#33, E33, G33, A#33, C#34, E34, G34, A#34, C#35, E35, G35, A#35, C#36, E36, G36, A#36, C#37, E37, G37, A#37, C#38, E38, G38, A#38, C#39, E39, G39, A#39, C#40, E40, G40, A#40, C#41, E41, G41, A#41, C#42, E42, G42, A#42, C#43, E43, G43, A#43, C#44, E44, G44, A#44, C#45, E45, G45, A#45, C#46, E46, G46, A#46, C#47, E47, G47, A#47, C#48, E48, G48, A#48, C#49, E49, G49, A#49, C#50, E50, G50, A#50, C#51, E51, G51, A#51, C#52, E52, G52, A#52, C#53, E53, G53, A#53, C#54, E54, G54, A#54, C#55, E55, G55, A#55, C#56, E56, G56, A#56, C#57, E57, G57, A#57, C#58, E58, G58, A#58, C#59, E59, G59, A#59, C#60, E60, G60, A#60, C#61, E61, G61, A#61, C#62, E62, G62, A#62, C#63, E63, G63, A#63, C#64, E64, G64, A#64, C#65, E65, G65, A#65, C#66, E66, G66, A#66, C#67, E67, G67, A#67, C#68, E68, G68, A#68, C#69, E69, G69, A#69, C#70, E70, G70, A#70, C#71, E71, G71, A#71, C#72, E72, G72, A#72, C#73, E73, G73, A#73, C#74, E74, G74, A#74, C#75, E75, G75, A#75, C#76, E76, G76, A#76, C#77, E77, G77, A#77, C#78, E78, G78, A#78, C#79, E79, G79, A#79, C#80, E80, G80, A#80, C#81, E81, G81, A#81, C#82, E82, G82, A#82, C#83, E83, G83, A#83, C#84, E84, G84, A#84, C#85, E85, G85, A#85, C#86, E86, G86, A#86, C#87, E87, G87, A#87, C#88, E88, G88, A#88, C#89, E89, G89, A#89, C#90, E90, G90, A#90, C#91, E91, G91, A#91, C#92, E92, G92, A#92, C#93, E93, G93, A#93, C#94, E94, G94, A#94, C#95, E95, G95, A#95, C#96, E96, G96, A#96, C#97, E97, G97, A#97, C#98, E98, G98, A#98, C#99, E99, G99, A#99, C#100, E100, G100, A#100, C#101, E101, G101, A#101, C#102, E102, G102, A#102, C#103, E103, G103, A#103, C#104, E104, G104, A#104, C#105, E105, G105, A#105, C#106, E106, G106, A#106, C#107, E107, G107, A#107, C#108, E108, G108, A#108, C#109, E109, G109, A#109, C#110, E110, G110, A#110, C#111, E111, G111, A#111, C#112, E112, G112, A#112, C#113, E113, G113, A#113, C#114, E114, G114, A#114, C#115, E115, G115, A#115, C#116, E116, G116, A#116, C#117, E117, G117, A#117, C#118, E118, G118, A#118, C#119, E119, G119, A#119, C#120, E120, G120, A#120, C#121, E121, G121, A#121, C#122, E122, G122, A#122, C#123, E123, G123, A#123, C#124, E124, G124, A#124, C#125, E125, G125, A#125, C#126, E126, G126, A#126, C#127, E127, G127, A#127, C#128, E128, G128, A#128, C#129, E129, G129, A#129, C#130, E130, G130, A#130, C#131, E131, G131, A#131, C#132, E132, G132, A#132, C#133, E133, G133, A#133, C#134, E134, G134, A#134, C#135, E135, G135, A#135, C#136, E136, G136, A#136, C#137, E137, G137, A#137, C#138, E138, G138, A#138, C#139, E139, G139, A#139, C#140, E140, G140, A#140, C#141, E141, G141, A#141, C#142, E142, G142, A#142, C#143, E143, G143, A#143, C#144, E144, G144, A#144, C#145, E145, G145, A#145, C#146, E146, G146, A#146, C#147, E147, G147, A#147, C#148, E148, G148, A#148, C#149, E149, G149, A#149, C#150, E150, G150, A#150, C#151, E151, G151, A#151, C#152, E152, G152, A#152, C#153, E153, G153, A#153, C#154, E154, G154, A#154, C#155, E155, G155, A#155, C#156, E156, G156, A#156, C#157, E157, G157, A#157, C#158, E158, G158, A#158, C#159, E159, G159, A#159, C#160, E160, G160, A#160, C#161, E161, G161, A#161, C#162, E162, G162, A#162, C#163, E163, G163, A#163, C#164, E164, G164, A#164, C#165, E165, G165, A#165, C#166, E166, G166, A#166, C#167, E167, G167, A#167, C#168, E168, G168, A#168, C#169, E169, G169, A#169, C#170, E170, G170, A#170, C#171, E171, G171, A#171, C#172, E172, G172, A#172, C#173, E173, G173, A#173, C#174, E174, G174, A#174, C#175, E175, G175, A#175, C#176, E176, G176, A#176, C#177, E177, G177, A#177, C#178, E178, G178, A#178, C#179, E179, G179, A#179, C#180, E180, G180, A#180, C#181, E181, G181, A#181, C#182, E182, G182, A#182, C#183, E183, G183, A#183, C#184, E184, G184, A#184, C#185, E185, G185, A#185, C#186, E186, G186, A#186, C#187, E187, G187, A#187, C#188, E188, G188, A#188, C#189, E189, G189, A#189, C#190, E190, G190, A#190, C#191, E191, G191, A#191, C#192, E192, G192, A#192, C#193, E193, G193, A#193, C#194, E194, G194, A#194, C#195, E195, G195, A#195, C#196, E196, G196, A#196, C#197, E197, G197, A#197, C#198, E198, G198, A#198, C#199, E199, G199, A#199, C#200, E200, G200, A#200, C#201, E201

3 2 4 3 5 4 3 2 1 1 2 3 4 1 8

cresc. molto

p

come prima

rit.

Rea. Rea. Rea. Rea. Rea. Rea. Rea. *

ten. ten. ten. ten.

riten. espressivo assai

f

r.h.

l.h.

cresc. molto rinforzando dimin. molto

Red.

** **

3 2 1 3 2 1 3 2 1 3 2 1 3

3 2 1 3 2 1 3 2 1 3 2 1 3

2 2 2 2 2 2 2 2 2 2 2 2 2

Red.

** **

espressivo

p dolce

dim. più piano

dimin.

rit.

un poco marc. rallent.

morendo

Lunga pausa

Friska

Vivace

First system of musical notation. The right hand features a rapid sixteenth-note melody with fingerings 2 1 2 3, 4 3 2, 3 5 4 3, and 3 5 4 3. The left hand is marked *una corda* and contains whole rests. The dynamic is *pp*.

Second system of musical notation. The right hand continues the sixteenth-note melody. The left hand has whole rests until the third measure, where it begins a bass line with notes G#2, A#2, B2, and C3, marked *pp*. The system concludes with a repeat sign and a fermata over the final measure.

Third system of musical notation. The right hand continues the sixteenth-note melody. The left hand continues the bass line with notes G#2, A#2, B2, and C3, marked *pp*. The system concludes with a repeat sign and a fermata over the final measure.

Fourth system of musical notation. The right hand continues the sixteenth-note melody. The left hand continues the bass line with notes G#2, A#2, B2, and C3, marked *pp*. The system concludes with a repeat sign and a fermata over the final measure.

Fifth system of musical notation. The right hand features a rapid sixteenth-note melody with fingerings 4 3 2 4 3 2 1, 4 3 2 1 4 3, 4 3 2 1 4 3, and 4 3 2 1 4 3. The left hand has whole rests until the third measure, where it begins a bass line with notes G#2, A#2, B2, and C3, marked *pp*. The system concludes with a repeat sign and a fermata over the final measure.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The score includes a key signature change from one sharp to two sharps (F# and C#) in the middle section. The melody is characterized by a series of eighth and sixteenth notes, with some rests. The bass staff features a simple harmonic accompaniment with eighth and sixteenth notes. The score is labeled with "Pia" and "Cres" (Crescendo) markings. The title "The Rose Tree" is written in a decorative font at the bottom of the page.

acce - le - ran - do - e - cre 5 1

Ped. Ped. Ped.

A musical score for a vocal and piano piece. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are "cre - scen - do - molto". The piano accompaniment is in bass clef with the same key signature. The score consists of five measures, each with a vocal line and a piano accompaniment. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The tempo/mood is indicated as "molto".

Tempo giusto - vivace

f marcato assai

staccato, forte ma leggero

piano scherzando

il basso sempre stacc.

pp

pp

leggieriss.

Più mosso

p

leggieriss.

8

pp
stacc.
Ped.

8

leggiero ma ben
Ped.

8

marcato
Ped.

8

marc.
Ped.

8

marc.
Ped.

sempre piano, e poco a poco accelerando il tempo

stacc.

f

stacc. sempre

sf

sf

stringendo

f

con strepito

cresc.

The score is written for piano and bass. The key signature is C# minor (three sharps: F#, C#, G#). The time signature is 2/4. The piece features complex rhythmic patterns, including eighth and sixteenth notes, and various fingerings indicated by numbers 1-5. Performance instructions include *sempre piano, e poco a poco accelerando il tempo*, *stacc.*, *f*, *stacc. sempre*, *sf*, *stringendo*, *f*, *con strepito*, and *cresc.*. The score is divided into five systems, each with a piano staff and a bass staff. The bass staff often features a steady eighth-note accompaniment. The piece concludes with a final chord in the bass staff.

This page contains five systems of musical notation for a piano piece. The notation is written for both the right and left hands, using treble and bass clefs. The key signature is three sharps (F#, C#, G#). The tempo is marked "a tempo". The dynamics range from *ff* (fortissimo) to *mf* (mezzo-forte). Performance instructions include "brioso assai" and "tutta forza e prestezza". The notation includes various musical symbols such as slurs, accents, and fingerings. The piece concludes with a "marc." (marcato) marking.

8

p 1 5 1 1 1 1 1 2 1 5 1 1 2 *pp*

accel.

p 5 2 3 *stacc.* *Rea* * *Rea* 3 * *pp* *Rea* 5 3

8

p ma ben marcato
sotto

2 3 1 . 1 3 2 3 1 2 3 4 1 2

senza pedale

* *Rea* * *sopra* *pp* *staccato e leggiero sempre*

1 3 2 3 2 2 3 4 2 3 4 2 3 4 2 3 4

p *leggiero*

Rea *Rea*

2 1 1 5 2 1 1 5 2 1 1 5 2 1 1 5 2 1 1 5

sotto

2 3 1 2 3 1

* *sopra* *stacc. e legg.*

3 2 3 1 2 3 1 2 3 4 2 3 4 2 3 4 2 3 4

8

p

mf

cresc. molto

stringendo

f

8

a tempo *ff* *briso assai* *sf* *tutta forza* *sempre ff* *stacc.*

The score is written for piano and consists of five systems. The key signature is C# minor (three sharps: F#, C#, G#). The time signature is 2/4. The music is characterized by rapid sixteenth-note passages, often in the right hand, and more rhythmic accompaniment in the left hand. Dynamics range from *ff* (fortissimo) to *sf* (sforzando). Articulations include accents, staccato, and various fingerings (e.g., 1-5, 2-4, 3-1, 4-1, 5-3). The score includes repeat signs and first/second endings. The page number 15 is at the bottom.

The image displays five systems of musical notation for Liszt's Hungarian Rhapsody No. 2 in C# Minor. Each system consists of a piano (Pia.) and bass (Ba.) staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. Performance instructions like *stacc.*, *poco*, *a*, *poco*, *dimi*, and *nuendo* are present. The score is written in C# minor, indicated by the key signature of three sharps (F#, C#, G#). The systems are separated by dashed lines, and the page number 16 is at the bottom.

System 1: Pia. (Piano), Ba. (Bass). Includes *stacc.* (staccato) and *stacc.* (staccato) markings. Fingerings: 3 4 5, 3 4 5, 1 2 3 4, 1 2 3 4.

System 2: Pia. (Piano), Ba. (Bass). Includes *stacc.* (staccato) and *stacc.* (staccato) markings. Fingerings: 1 2 3 4 1, 1 2 3 4, 1 2 3 4, 1 2 3 4.

System 3: Pia. (Piano), Ba. (Bass). Includes *stacc.* (staccato) and *stacc.* (staccato) markings. Fingerings: 3 4 5, 1 2 3 4 1, 1 2 3 4 1, 1 2 3 4 1.

System 4: Pia. (Piano), Ba. (Bass). Includes *poco*, *a*, *poco*, and *dimi* markings. Fingerings: 5 1 3 2, 1 3 2 1, 5 1 3 2, 1 3 2 1, 5 1 3 2, 1 3 2 1.

System 5: Pia. (Piano), Ba. (Bass). Includes *nuendo* marking. Fingerings: 5 1 3 2, 1 3 2 1, 5 1 3 2, 1 3 2 1.

8

dim. sempre

p un poco rallent.

** p*

Cadenza ad lib.

piu ritenuto

pp martellato

staccato

cresc.

più cresc.

ff

rit.

ff

Presto